

THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO


Hello Pros!

Happy February! Crazy how quickly the year is chugging along. Spring (thankfully!) is right around the corner!

You know what else is just around the corner? The very first reading in our brand new ProducersPerspectivePro reading series!

And a huge congrats to Kurt Johns who will kick off this new series with his new play, *Hello Kitty Must Die*!

I'm so excited to be able to give this

opportunity exclusively to you Pros. As you know, we'll be doing this once a quarter, so you have the opportunity to resubmit as often as you'd like ... or create a super challenge and submit a new play every quarter, and you'll have a library of content soon enough.

The reading series is just one of the many new additions to our resources and content here at Pro. Expect more to come.

I'll see you in March!

Ken

UPCOMING EVENTS

Office Hours with Ken
February 18 | 7-8 pm ET

NYC PRO Mixer
February 19 | 5:30-7:30 pm ET
New York Beer Company

Producer Pitch Night - NYC
February 20 | 7 pm ET

Finance Office Hours with Craig Manzino
February 27 | 7-8 pm ET



Mark Your Calendar!
November 16 & 17, 2019

For more information or to sign up for other events, visit www.theproducersperspective.com.

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KEN'S PRO TIP

The cavalry isn't coming. Don't wait for the producer in shining armor. You will get what you get because of your hard work. Be your own cavalry.



LAST MONTH'S OFFICE HOURS

- NAMTF is arguably one of the best opportunities in the theatre world because of the amount of people that attend. Don't forget to set it on your radar for next year if you haven't already done so!
- Keep an eye out for the weekly PRO submission opportunities. You might think that they're all getting thousands of submissions, but some only get a handful, maybe 20-30 at best! Try it out because, as Ken says, **YOUR WORK WILL STAND OUT!**
- Just because you aren't producing a show on Broadway TODAY doesn't mean that you're not on your way to becoming a very successful entrepreneur. Ask questions, keep trying, and don't give up.
- Negotiate as much as you can up front if it comes to work that you do not personally own.
- If you feel as if you might be wearing too many hats in one production, choose what you want to focus on and brand yourself as and then try to highlight that. Just be sure that you have enough checks and balances on your side and be VERY objective.

PRO QUOTE OF THE MONTH

"Start where you are. Use what you have. Do what you can."

~Arthur Ashe

Are you following Ken on Instagram? He posts a new inspirational quote on his whiteboard every morning! Follow him @kendavenportbway.



MARKETING FOR PROS

How a concert crushes a Broadway show when it comes to marketing.

Have you been to a concert lately?

Look around the theater at any point during the night, and you'll see thousands . . . that's right . . . thousands of smartphones and even dumbphones in the air, taking photos and shooting video. And I'd bet that at least 75% of that content gets shared in some public way: through social media, or email, or just showing it off at the water cooler.

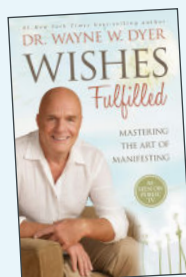
Just think about that for a second . . . so at one concert performance, just one, there are thousands upon thousands of photos and videos of the event shared tens of thousands of times.

And it costs the entertainer nothing. The audience becomes their advertising agency. For freebies.

This can't happen at Broadway shows, of course. The concert experience is a different one than the theatrical, not to mention that it would be way too distracting to the rest of the crowd (although at Godspell, we pulled off the Tweet Seats with no disruption to the rest of the audience at all).

But just because something can't happen, doesn't mean we shouldn't recognize the power of the initiative and find some way around our obstacles.

For example, could we allow and encourage the taking of photos and videos during the curtain call? What about before the show? (I still see ushers telling patrons to put away their cameras every now and then . . . when all these folks are doing is taking a pic of the curtain!?) Could we allow it during one immersive-like number in a show? Maybe!



WHAT KEN'S READING

Wishes Fulfilled: Mastering the Art of Manifesting

by Wayne Dyer

This book is dedicated to your mastery of the art of realizing all your desires. Everything that now exists was once imagined. And everything that will ever exist must first be imagined.

Wishes Fulfilled is designed to take you on a voyage of discovery, wherein you can begin to tap into the amazing manifesting powers that you possess within you and create a life in which all that you imagine for yourself becomes a present fact.

Writing Adaptations

By PRO member, Michael Radi

Successful adaptation is a tricky process. I have personally experienced this in adapting one of the most-adapted stories in musical theatre with my composer Sean Havrilla: *The Legend Of Sleepy Hollow*. Approximately 5-6 musical versions of this story exist, but none of them has had great mainstream or commercial success. Yet. But why? What makes this process so difficult?

There are 3 main issues I see when it comes to musical adaptation:

1) Audience Expectation

When adapting a well-known story, book, movie, play, etc., your audience will arrive with preconceived notions. Perhaps they've never encountered the original material, but there will still be an image, idea, feeling, emotion, or otherwise already planted, which will color their expectations. So should this alter your approach? Nope. If you successfully introduce your world and characters, setting the audience up for the journey you will take them on, then they will follow.

Audience familiarity with *The Legend of Sleepy Hollow* has been incredibly diverse. Everyone seems to have a preconceived notion, but it is vastly different depending on how each person has encountered the

story. But this taught us that: 1) We could never satisfy everyone's expectations, so we shouldn't try, and 2) Only certain images are universally retained, and we should make use of those.

2) Author's Intent

What did the original author want their audience to take away? What do you want them to take away? Are they the same? Now, I'm not saying that to keep a title or a brand you must strictly adhere to the original author's structure, plot, and character creation. You have chosen this piece to enhance it in some way, which will require changes. But complete subversion of the original intents could make the piece to crumble.

We spent a great deal of time trying to determine what Washington Irving's purpose was in telling *The Legend of Sleepy Hollow*. The key for us was remembering that this story was not actually being told by Washington Irving, but a narrator in a collection. It's a story within a story, and all stories are told with purpose whether or not their contents are true. This was a common thread: ghost stories, minor tales, war stories, town gossip, etc. And it seemed to be the point of the piece: Why do we tell stories, and how do they help us achieve our goals?

3) Music and Story Enhancement

Music is: Evocative. Language. Math. Emotion. Music can have an immeasurable impact. So why a musical? How is music going to help you tell this story? Why are they singing? There are a million ways to answer these questions, but here's the key: You must have an answer and it must be a good one. The circumstances or emotion have to be so great, so heightened, that music not only feels natural, but necessary. The incorporation of music has to be earned.

Once we realized that our entire musical was about telling stories in order to manipulate, plus a sprinkling of the supernatural, music was an easy addition. All of our main characters needed strong desires, so we decided exactly what each character wanted most and what makes them tick. From there, we used music as the vehicle for their stories and manipulation. Surprisingly, we discovered that, due to the themes of the show, it was the moments without music that felt strangest.

I am no expert in musical theatre adaptation, and I am continuing to learn as I go through the process myself, but these are my observations thus far in my career. Adaptation is difficult, but it's very doable. Without it, most of the musical theatre canon would not exist.

FEATURED PRO MEMBER



Name:

Diane Young Uniman

Where You're From: Ikins Park, PA

PROfession: Criminal appeals attorney turned writer of screenplays,

musicals, lyrics and books.

What projects are you working on?

DYU: I'm currently working on the musical *Triangle 146*, a story about the turn-of-the-century world of five immigrant girls working as seamstresses in the Triangle Shirtwaist Factory, their monumental hopes, irrepressible humor and fateful passions inside incredible hardships. They try to improve factory working conditions for women and instead tumble toward the tragic fire on March 25, 1911, that turned the New York City Health and Safety laws, and history, on its head.

I'm also looking for ways to showcase our musical *TINK!...Off the Hook* since our super fun concert version as part of "Broadway's Future" at Lincoln Center library. It's a story about Tinkerbell's journey from being a

veritable lightning bug to a woman who saves the world, and Hook's grandson who has major father issues and keeps trying to thwart her to prove his worth.

I'm also poised to publish my book, *Bonjour Breast Cancer, I'm Still Smiling!*...wit, wisdom and optimism strategies for beating the breast cancer blues. I help people reclaim their happiness mojo and go from fear to despair. www.princessdianeonb.com/blog.

Why did you join PRO?

DYU: I joined PRO because knowledge is power, and there is no greater theater knowledge powerhouse than Ken Davenport. I had taken many seminars and programs with him before joining PRO, so I knew first hand that his offerings were always top shelf. I was also intrigued by the amount of interface with his own industry contacts that PRO gives us access to...a huge plus. Finally, I wanted to have a regular place to meet like-minded creatives, both on-line and in person.

What do you look for in a collaborator, and how do you seek out creative partners?

DYU: I avoid people who are dogmatic.

That's a sure sign that trouble could be afoot. I look for flexibility of mind and spirit. There's something about a person's energy that draws me or doesn't. Say I am at a Davenport Pro event and I get to talking to someone and catch the right energy, that might be someone I'd want to explore collaborating with. In some ways, it's always been synchronistic. That's what is so great about the Pro Community too. You maximize your chances for synchronicity because you maximize your interface—on line or in person—with like-minded people.

What have you found to be the most valuable part of being a PRO member?

DYU: Having access to Ken's veritable tsunami of invaluable information and seminars on the creative and business aspects of theater, having access to great opportunities that he extends to his community of Allstars, and of course, being able to meet so many like-minded and wonderful creatives who are also en fuego about their craft and about life in general, and of course, being able to conference with Ken about my projects.

Advertising on Facebook - For Beginners

If you already have a Facebook business page for your show, you can head straight to the Facebook Ads Manager or Business Manager to create your Facebook ad campaign. If you don't yet have a business page, you'll need to create one first.

1. Choose Your Objective

Facebook offers a ton of marketing objectives based on what you want your ad to accomplish. Here are a few that could help you:

Brand awareness: Introduce your brand to a new audience.

Reach: Expose your ad to as many people in your audience as possible.

Engagement: Reach a wide audience to increase the number of post or Page Likes, increase attendance at your event, or encourage people to claim a special offer.

Lead generation: Get new prospects into your sales funnel.

2. Target Your Audience

Choose who your audience is. Facebook is great at letting you decide on a small, specific group that will be interested in your work as opposed to just serving your ad to everyone.

3. Decide On Your Budget

Decide how much you're willing to spend each day. Facebook will distribute your ad to a certain amount of people in your target audience based on how much is in your budget.

4. Create Your Ad

First choose your ad format, then enter the text and media components for your ad. The formats available will vary based on the campaign objective you selected back at the beginning of this process.

5. Run Your Ad and Check Your Insights Daily!

For a full list of instructions on how to run Facebook Ads, follow this link: blog.hootsuite.com/how-to-advertise-on-facebook/#howto

PRO UPDATES & CLASSIFIEDS

JUDY PANCOAST is beyond excited to announce that her original musical, *Girl on the Moon*, has been selected out of hundreds of submissions as one of 25 semi-finalists in the SheNYCArts Theater Festival.

CLE HOLLY is looking for an NYC-based lighting/projection designer.

RICH ROY is looking for a stage manager for *A White Mans Guide To Rikers Island*. 5 weeks start March 2. Play will be at The Players Theater. You can email

clubroy2003@yahoo.com or call Rich at 973-277-0230 for more info.

JONATHAN HOGUE is seeking actors for an industry reading of *Stranger Sings* in early March (non-equity & unpaid). Contact summer@davenporttheatrical.com to be put in touch.

DAN MURPHY will be writing in this year's Insomniac's 24-hour-play festival on March 9th at the Royal Theatre.

ON THE BLOG | Top read articles last month:

- Top 100 Theater Books Every Theater Maker Should Read.
- What I Did On My Christmas Vacation and What It Has To Do With The Tony Awards.
- Broadway's Top 5 Moments in 2018

Make sure you don't miss a single blog. Subscribe today.

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OVERHEARD IN SHUBERT ALLEY

Lady Gaga to star as "Fanny Price" in *Funny Girl*'s Broadway revival?

Musical adaptation of *SLAM* is most likely coming to Broadway soon. But who is involved?

It's rumored that Tony Hawk himself will be a stunt/skateboard choreographer!

"When We Were Kings" Film by Muhammad Ali/George Forman ... is it Broadway-bound?

PRO ANNIVERSARIES

See Who's Celebrating!

2 Years:

Michael Gosselin, Chuck Kamenic, Bear Kosik, and Derrick Byars

1 Year:

Gerry G Goldberg and Jenny Lyn Bader

6 Months:

Shelia McNeil, Tyrone Stanley, Melissa Mollner, Nancy Ellis, Dave Brandt, Liana Asim, Joe Nelms, Justin Stoney, Ofem Ajah, Michael Merritt, Alan Buchberg, Michael Shayne, Javier Cueva, Eric Jones, Darrell Hankey, Tony Spinoso, and Jill Wright

3 Months:

Roger Griffin, George Pfirman, Genevieve Cleary, Celeste Walker, Paul Daquino, Thomas and Judy Heath, Andrea Bellwolff, Tajlei Levis, Troy De Four, Nicolette Blount, Swazette Whitten, Adam Shaff, Chereze Booysen, Charlotte Dore, Jessica Huckabey, Naomi Toohey, Allison Weyler, Barry Sanders, Cheryl Davis, Eric Roux, Lara Slife, Michael Mills, Noah Samotin, Shana Lambert, Eileen Nelson, Mark Corallo, Dan Spurgeon, Rene Farabaugh, Manda Leigh Blunt, and Judith Estrine